

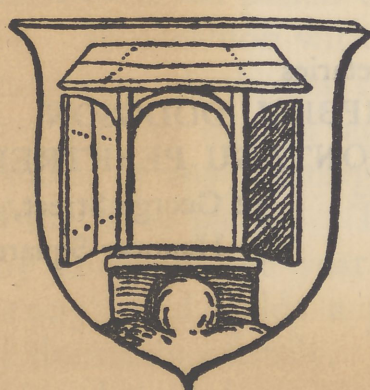
THE  
DÜRER SOCIETY

NINTH SERIES



WITH INTRODUCTORY NOTES BY CAMPBELL DODGSON

AND S. MONTAGU PEARTREE



LONDON

MDCCCCVI



"Nürnberg's Hand"  
"Geht durch alle Land"

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## PAINTINGS.

### I.

#### DÜRER. The Virgin with the Cut Pear. 1512.

*Photogravure by MM. Braun, Clément et Cie., from the oil painting on lime wood (49 by 37 cm., 19½ by 14½ in.) in the Imperial Gallery, Vienna (No. 1447). From the collection of Rudolph II.*



HE Virgin, draped in blue, with a white veil over her head, is painted against a dark background on which Dürer's monogram and the date 1512 are placed high up on the right. The Child holds in his left hand the end of a pear, sliced across, from which the picture derives its name.

For the legs and lower part of the body of the Child, Dürer has used with slight variations the drawing of 1506 at Paris (L. 332), originally intended for the picture of the Feast of the Rose-Garlands. The upper part of the body is ill suited to this old design for the lower limbs, and such an union results in contorted movement, and an outline which may be accused of mannerism. See Heidrich, *Geschichte des Dürer'schen Marienbildes*, 1906, p. 94. The picture is in a better state of preservation than any other of Dürer's Madonnas.

C. D.

### II.—IV.

#### HANS VON KULMBACH. The Virgin and Child enthroned, with Saints and Angels. 1513.

*Photogravure by MM. Braun, Clément et Cie., from the painting in St. Sebald's Church, Nuremberg.*

The picture, in three compartments (height, 1.55 m.; width of the central panel, 2.28 m., of either wing, 1.50 m.), divided by narrow carved panels of a gilt vine pattern over a red ground, hangs in the north choir aisle of St. Sebald's. In common with the whole church and its contents, it has recently undergone a successful restoration, which has rendered visible both colour and details of drawing, which had become obscured by the dirt of ages. Dr. Schulz assures me that when the picture was taken down no trace was found of any painting on the back; the rough surface of the wood was visible at the back of every one of the three panels. The picture was painted in 1513 by Hans von Kulmbach (*d.* 1522) from a sketch by Dürer of the year 1511, now at Berlin (*see* Plate XIX.). It commemorates Lorenz Tucher, (*d.* 1503), and holds a place among many memorials, in the same church, of that distinguished and still flourishing family.

In the central panel, the Virgin, clad in blue, sits on a red cushion under a canopy of stone. Five angels, with wings and little tunics of varied colours, make music at her feet. The lute-player in the centre wears yellow; his wings are red and white. St. Catherine of Alexandria, on the left, wears a green robe trimmed with ermine, yellow sleeves, and a crimson mantle. St. Barbara, on the right, has a white mantle over a crimson gown; on her head is a red wreath with jewels over the brow. A mahlstick leans against the wall behind her; across it is a scroll with Kulmbach's monogram and the date.

In the panel to the left Lorenz Tucher, in a grey canon's tippet over his white surplice and holding a red cap, kneels near the tablet which records his virtuous life and death and calls the passer-by a bubble. Behind him is the escutcheon of the Tucher family. St. Laurence wears a green dalmatic, lined on the inner side with red, over his white alb; St. Paul has a red mantle over a blue tunic.

On the right are St. John the Baptist and St. Jerome. The former wears a green mantle over a brown skin to which the head, hiding the saint's right foot, is still attached. The cardinal wears, of course, a red mantle, bordered and lined with white, over a white tunic. The lion stands behind him.



This picture is generally described as the masterpiece of Hans von Kulmbach. The central panel, especially, shows a very happy influence of Venetian painting in its graceful composition and rich, harmonious colour. It was painted shortly before his departure to Cracow.

See Thausing in Zahn's *Jahrbücher für Kunstwissenschaft*, II., 179; Janitschek, *Geschichte der deutschen Malerei*, p. 375; and Koelitz, *Hans Suess von Kulmbach*, 1891, pp. 29, 54.

C. D.

## DRAWINGS.

### V.

#### THE MASTER OF THE HAUSBUCH. The Crucifixion.

Collotype (slightly reduced) from the pen and ink drawing (40.5 by 30 cm., 16 by 11 $\frac{7}{8}$  in.) in the *Bibliothèque Nationale, Paris*.



AMONG the numerous engravings which have in recent years been grouped together under arbitrarily chosen names, in order to facilitate their recognition and discussion, there are none which reveal a more independent mind than the series ascribed to the Master of the Housebook or, as he was formerly termed, the Master of the Amsterdam Cabinet. The extreme scarcity of the prints assigned to him hid his individuality from the earlier cataloguers. Duchesne, in 1834, in his *Voyage d'un Iconophile*, was the first to call attention to him, when describing the few pieces which he found in the Imperial Collection at Vienna. His erroneous surmise that the author of these was a native of Holland was naturally confirmed when he found in the Prentenkabinet at Amsterdam a large collection of prints, the greater part of them unique, and all clearly by the same master. Succeeding writers shared his admiration for these works, and carried his allocation of them to the Netherlands still further, by finding a connection in their style and subject matter now with Van Eyck, now with Hans Memling, or saw in their technique a preliminary step to the achievements of Rembrandt. The element of truth in these views, which placed the engraver in relation to schools of painting, rather than to any of the groups of goldsmith-engravers, has received ample confirmation in recent years, although the pictorial works themselves have been sought and found in a quite different direction. The presence of so large a quantity of the artist's works in a Dutch cabinet was due to the vicissitudes of collecting, and to a certain tendency which choice works of German origin had, to gravitate towards the wealthy Netherlands in the seventeenth century. It was Harzen who first rightly declared that the engraver was of South German origin, although his identification of him with Bartholomäus Zeitblom, of Ulm, was not a fortunate one. His further proposal, however, to see in him the draughtsman who had ornamented a remarkable volume in the possession of Prince Waldburg-Wolfegg was of the highest value, and is to be accepted without demur. This book<sup>1</sup> contains an interesting compilation of all manner of things useful to its early possessors; passages on mnemonics, and on the influence of the planets, kitchen recipes, and directions of a mechanical, metallurgical, and military nature. The name, *Medieval Housebook*, bestowed upon it, while not completely descriptive, supplies a convenient designation for the master who illustrated it. Its pages teem with representations drawn from the daily life of the field, the street and the workshop. The artist seeks every opportunity to record the lighter incidents of his time, and when his subject is perforce a serious one, to relieve it with all the *genre* touches which he can crowd in. In the series which illustrates the influences of the planets, his soldiers play at burning houses, and robbing peasants and pilgrims, because Mars is the presiding deity of the page; but the artist is at his best when he is free to give us lovers strolling in the fields, or boating, or the crowded humours of a pony race, or tournament. His mode of working is in a broken pen outline, with slight shading; his draughtsmanship is never learned, but always sincere, and touched with a delicate mannerism which prevents all ruggedness. All these qualities reappear in the engravings of

<sup>1</sup> *Mittelalterliches Hausbuch*. Bilderhandschrift des 15. Jahrhunderts. Mit einem Vorworte von Dr. A. Essenwein. 1887.



*The Master of the Amsterdam Cabinet*, with the added refinement made possible by the process employed, a form of dry-point scratching on soft metal, with effects which occasionally remind one of soft-ground etching.<sup>1</sup> The choice of subjects is as wide as in the Housebook, and the further range given to his talent by the inclusion of numerous sacred incidents is scarcely more than a nominal one. He has no capacity for spiritual emotion, a point to be noted in studying the relation which Dürer's work bears to his. His scenes from the Old Testament, from the legends of the Saints, from the story of the Passion even, have no feeling which marks them off from his hunting parties or conversational groups, other than the lesser freedom which was imposed upon them by a traditional arrangement of the subject. It was this quality which gave a certain plausibility to Dr. Lippmann's suggestion that Hans Holbein the Elder had executed all these works in his youth, a theory which chronological considerations alone already showed to be impossible. A third attempted identification with Wilhelm Pleydenwurff,<sup>2</sup> the stepson of Michael Wolgemut, has not been more successful, although it has served to call attention to the marked influence exercised by the master upon Dürer's environment in his early days.

Better results have attended the search for pictures by his hand, although the name and place of origin of the man who painted them still evades us. An early attempt to achieve this was made by Dr. Ed. Flechsig, who called attention<sup>3</sup> to the large number of pictures recalling his types, and bearing evidence of his teaching and influence, which were to be found in an area of which Mainz may be regarded as the centre. Whatever may have been the place of origin of the artist, that city, or some place near it (Frankfurt being the next most likely spot), must have formed the scene of his activity as a painter. The actual works cited by Flechsig have proved, upon further examination, to be school pieces, or imitations, but his essay did much to stimulate further study, and recent criticism is unanimous in attributing three important and characteristic works to the master's own hand. These are (a) a large "Mourning over the Body of Christ," acquired for the Dresden Gallery a few years ago, which has a very delicate scheme of colouring in addition to the characteristics displayed by its author in his drawings and engravings, and shows in the background a knowledge of oriental forms in the architecture of the flat-roofed houses of Jerusalem, and in the dome surmounted by the crescent moon; (b) a "Resurrection," in the Gallery at Sigmaringen, of considerable grace and picturesqueness, but without real depth of feeling; and (c) a large "Crucifixion," in the Municipal Museum at Freiburg im Breisgau, which, in contrast to the first-named picture, almost dispenses with a landscape background, and is crowded with a numerous array of familiar types and incidents. Of the remaining works which closely approach the painter's manner, the long series of panels in the Museum at Mainz, depicting the Life of the Virgin, come nearest to it. If the best of these could be accepted as his own handiwork, we should obtain a date to which his activity could have extended, for the "Annunciation," one of the most characteristic of the compositions, contains an inscription terminating with the year 1505. (In another way, the year 1467 is connected with an engraving which must have been executed in the early part of his career.) Lastly, a hitherto little noticed work, the Virgin and Child between St. John the Baptist and St. John the Evangelist, belonging to the Landesmuseum at Münster, in Westphalia, and attributed to Wolgemut, appears to have a good claim to rank as original work.

Relatively few drawings by this many-sided master have as yet been recognised, beyond those contained in the Housebook itself. The Berlin Collection has for some time possessed a delightful silverpoint of a lad and girl in conversation, and has in recent years acquired a few minor examples in pen and ink. Dresden is also fortunate in possessing a characteristic and genuine fragment. It was, therefore, gratifying to find a hitherto unnoticed drawing, on a large scale, in a volume of miscellaneous Northern drawings (B.4, rés.) in the Cabinet des Estampes, at the Bibliothèque Nationale, in Paris. It forms, slightly reduced in size, the subject of Plate V. The Crucifixion is here shown with a greater vivacity and freedom of grouping than in the painting at Freiburg, to which it presents only a general resemblance. The crosses are raised high above the spectators, instead of being set close in among them. The open sky-space contrasts with the mass of figures below, and gives a sense of multitude to the composition which is not achieved by the piled up heads in the painted version. Another difference consists in the introduction of numerous horsemen, the animals showing the odd mixture of liveliness and woodenness which characterises them in the pages of the Housebook. The

<sup>1</sup> The entire series is admirably reproduced in the volume published by the International Chalcographical Society, 1893-4. Max Lehrs, *The Master of the Amsterdam Cabinet*.

<sup>2</sup> C. Hachmeister, *Der Meister des Amsterdamer Cabinets und sein Verhältnis zu Albrecht Dürer*. 1897.

<sup>3</sup> In the *Zeitschrift für bildende Kunst*. N.F., VIII., pp. 8 and 66.



movement caused by the riders is admirably balanced by the slow-pacing figures of the Madonna and her supporting women who, with St. John, form a group on the left reminiscent of the sculptured Calvaries of two centuries earlier. The composition is remarkable, considering the large number of persons included in it, for the harmony of its masses, and the unity of the action represented.

Technically, the soft broken pen strokes, which serve both for outlines and for filling in the slight shadows, are an exact analogue of the method employed in the master's engraved work. On the relatively large scale here employed, and with a tool blunter than that used on the metal, a slighter degree of finish has been aimed at, but the rendering of type and action is the same throughout. The coincidences of feature and attitude are too numerous to require specific mention; even the two dogs, one rearing on its hind legs while its fellow gnaws a bone, may be found in other examples. Such similarities might in other cases lead to the suspicion of a compilation by a foreign hand, founded upon a careful selection and imitation of genuine material. Here, however, the playful ease of the whole drawing, and the perfect naturalness of every part, make the suggestion impossible. The composition, however, has not served for any existing engraving; neither of the two little Crucifixions in the master's known work (Lehrs, 14 and 15) are connected with it. One of these shows the figure of the Crucified alone, the second has only four attendant figures. Although the nature of the artist, as it is revealed to us in his scattered works, leaves it fully conceivable that he would have thrown off a thing like this merely for the pleasure of exercising his nimbleness of mind and hand, yet the well-balanced grouping makes it more probable that we have here the first design for an altar or other painting.

At the foot of the drawing appears a date which could be read as 1503. In its present state it seems to have been heavily retouched, but there is no probability that it possessed any authenticity even in its original condition. The chronology of the artist's productions is far from being fixed; adopting Hachmeister's approximate arrangement of the engravings, this work should have been executed towards the middle of his career.

The influence exerted upon Dürer by the Master of the Housebook has been pointed out by Vischer, Hachmeister, and others, although we are still unable to say where a meeting took place, or if indeed there was any personal contact at all. A knowledge of the engravings could have supplied all the material required. Technically there is little relation between the two. The easy, suggesting method of the draughtmanship of the older master does not lead up to Dürer's direct attack upon form, as seen even in his earliest efforts. It is rather in the range of subject adopted, and the mental attitude towards their task, that the real resemblance is to be found. A light, narrative manner, uncharged by emotion, is the keynote of the Amsterdam engravings and kindred drawings; it remains that of Dürer's works, until he came under the influence of graver, if less graceful, masters.

S. M. P.

## VI.

### DÜRER. Christ appearing to the Virgin.

*Collotype from the pen and ink drawing (23.5 by 15.6 cm., 9¼ by 6½ in.) in the Cabinet des Dessins in the Louvre.*

## VII.

### AFTER DÜRER. Christ appearing to the Virgin.

*Collotype from the pen and ink drawing (30.6 by 21.1 cm., 12½ by 8¼ in.) in the Öffentliche Kunstsammlung, Basel. From the Amerbach Collection.*

These two drawings are identical in composition and in the arrangement of detail, with the exception that in the Basel version the left foot of Christ does not actually touch the hem of the Virgin's robe. The upper part of his body is in a more erect position, and the head does not incline forward to the same degree. In neither case is there any indication of the ground upon which the figures stand.



I first saw the Basel drawing a few years ago, and noted it then as in some way connected with a Düreresque original. When later on I found a second example of the same subject in the Cabinet of Drawings in the Louvre, I did not hesitate to propose the inclusion of both pieces in the publications of the Dürer Society, in despite of a certain element of doubt as to the authenticity of either.

The interest which is now taken on all sides in the doings of the artist's youth justify the presentation of whatever can throw light upon him, and upon his environment, at that time. The curious suggestions which are beginning to be heard of a "Doppelgänger," who must have accompanied Dürer from place to place, must have submitted himself to the same influences and drawn the same lessons from them, who must have adopted, or anticipated, every technical progress made by his fellow-artist, and turned it to account in the same way and for the same purpose, are so extraordinary and, if true, of such far-reaching consequence, as not merely to justify but even to require the publication of all material connected with the phenomenon.

The elements derived from Schongauer are easily discernible, and suggest a date towards the middle of the last decade of the fifteenth century, which is fully borne out by the technical qualities of both drawings. The Basel version, although possessing a power lacking in the other, has a crude emphasis of form coupled with an occasional emptiness which prevents its acceptance as an original. Its mode of pen-work is derived from such drawings as M. Bonnat's "Woman with a long train, walking to the right" (L. 346) and the study for the "Madonna with the Locust," now in Berlin. The Paris piece, which has suffered by being cut down close to the outlines of the group, and is now pasted on another sheet, displays qualities the exact reverse of those above-mentioned. The nude is rendered with a careful knowledge of form, and great delicacy of handling. The beautiful drawing of legs and knees is of the kind frequently suggested by Dürer's other work of this period. The contour of the Madonna's face is not very satisfactory in its present condition; and the tremulous and somewhat disjointed drawing of the hands, with pointed projections at the knuckles is a convention derived from Schongauer, of whom it is typical (*see* his "Christ taking leave of his Mother," B. 26), and is one usually ignored by Dürer. The want of emphasis, of any sharp note or accent, may be due to the faded state of a drawing which has suffered considerable ill-treatment; but the cold, planned-out disposition and modelling of the drapery suggest the possibility that we are looking at a study made from a painting, and influenced by the schematic arrangement of the original.

The Louvre drawing has no watermark, that at Basel shows a bull's head.

S. M. P.

## VIII.

### DÜRER. Study of Venetian Costume.

*Collotype from the pen and ink drawing (27.5 by 19.6 cm., 10 $\frac{7}{8}$  by 7 $\frac{3}{4}$  in.) in the Öffentliche Kunstsammlung, Basel (Kabinet Faesch).*

The figure of a Venetian woman, dressed in a costume familiar to us from the paintings of Gentile Bellini, and of Carpaccio, stands erect, facing the spectator. Her bodice is low-cut and high-waisted; with her right hand she holds up an ample fold of her lengthy skirt. Her hair is heavily braided, and ornamented with a structure of goldsmith's work and jewels, over which a transparent veil falls almost to the eyebrows, a long streamer behind being caught up and held out sideways by the left hand. The monogram and false date, 1512, have been added at a later time. The paper shows no watermark.

This drawing, which has hitherto escaped notice, belongs to a series of Venetian costume studies, one of which, in the Albertina, is dated 1495, and appears to have been drawn from the life in two positions, an outline sketch of the figure in the same attitude, seen from behind, being shown in the background. This sheet has suffered from being redrawn in many places, by a later hand, a fate from which the Basel study, although extremely faint, has been preserved. It can therefore be more properly compared with a drawing in the Städel Institute at Frankfurt (L. 187), which shows a Venetian girl in a similar but more homely dress, walking by the side of a woman in typical Nuremberg costume, who is regarding her companion with an air of keen observation. Such a group could hardly have been drawn except from life, and the three drawings taken together seem to render it certain that Dürer must have made studies of this sort on the spot during his first stay in Venice in 1494-5.

S. M. P.



## IX.—XVI.

## DÜRER. Studies from the "Tarocchi" Engravings.

- IX. PRUDENCIA (17.2 by 10.3 cm., 6 $\frac{3}{4}$  by 4 in.)  
 X. CALLIOPE (20.2 by 10.7 cm., 8 by 4 $\frac{1}{4}$  in.)  
 XI. MELPOMENE (19.7 by 9.7 cm., 7 $\frac{3}{4}$  by 3 $\frac{3}{4}$  in.)  
 XII. MERCURIO (19.7 by 10.3 cm., 7 $\frac{3}{4}$  by 4 in.)  
 XIII. COSMICO (18 by 9.5 cm., 7 $\frac{1}{8}$  by 3 $\frac{5}{8}$  in.)  
 XIV. URANIA (19.1 by 9.9 cm., 7 $\frac{5}{8}$  by 3 $\frac{7}{8}$  in.)  
 XV. SPERANZA (20 by 9.7 cm., 7 $\frac{7}{8}$  by 3 $\frac{3}{4}$  in.)  
 XVI. FEDE (20 by 10.7 cm., 7 $\frac{7}{8}$  by 4 $\frac{1}{4}$  in.)

Collotypes from pen drawings. Nos. IX. to XV. in the Cabinet des Dessins, Musée du Louvre; No. XVI. in the Bibliothèque Nationale, Paris.



These eight drawings are part of a larger group of freely rendered copies by Dürer, the other portion of which is preserved in the British Museum, and is illustrated here in Figs. 1 to 9. They were made from the series of fifteenth century Italian engravings formerly, but erroneously, known as the "Tarocchi di Mantegna." Opinion is still divided as to the place of origin, and even the purpose of these prints. Ottley,<sup>1</sup> Galichon,<sup>2</sup> Kolloff,<sup>3</sup> and R. C. Fisher<sup>4</sup> considered them of Florentine character both in design and execution. Zani<sup>5</sup> long ago and most modern authorities regard them as the production of a Venetian, Paduan, or other North Italian workshop, although it is possible that the designs which the engraver adopted, or adapted, were of diverse origin. The dates assigned to the actual engravings which have come down to us vary from 1468<sup>6</sup> to 1490-5.<sup>3</sup> The fifty plates of which the series is composed are divided into five groups, each containing ten pieces. The first group illustrates the Classes or Ranks into which Human Society is divided, and passes from the Beggar to the Serving Man, and on through the Artisan, Merchant, and Gentleman, to the Knight (Fig. 5 above), the series being appropriately terminated by the Doge (Fig. 9), King, Emperor, and Pope (Fig. 7). The second group has the Nine Muses with Apollo at their head; of these Dürer has copied Calliope (Plate X.), Urania (Plate XIV.), Thalia (Fig. 3), Melpomene (Plate XI.). Next come the Arts and Sciences, Grammar,

<sup>1</sup> *Enquiry into the Origin and History of Engraving*, I., 381.

<sup>2</sup> *Gazette des Beaux Arts*, 1861, p. 143, etc.

<sup>3</sup> *Allgemeines Künstler-Lexikon*, Vol. II., 1878, p. 590.

<sup>4</sup> *Introduction to Catalogue of Early Italian Prints*, p. 60, etc.

<sup>5</sup> *Materiali per servire alla Storia dell' Origine e de' Progressi dell' Incisione in Rame e in Legno*, 1802, p. 70.

<sup>6</sup> Kristeller, *Kupferstich und Holzschnitt in vier Jahrhunderten*, p. 176.



Logic, Rhetoric (Fig. 6), Geometry, Arithmetic, Music, Poetry, Philosophy (Fig. 2), Astrology, and Theology. Of the fourth group, consisting of the four Cardinal and three Theological Virtues, the number being made up to ten by representations as human figures of the Sun, of Time, and of the Cosmos, we have Dürer's renderings of Chronico (Fig. 8), Cosmico (Plate XIII.), Prudence (Plate IX.), Hope (Plate XV.), and Faith (Plate XVI.). The series in the Italian originals ends with the seven Planets, to whom are added the three outer Spheres according to the Ptolemaic system, here entitled Ottava Spera, Primo Mobile, and Prima Causa. Of this last and most beautiful group, three of Dürer's versions have survived, those representing Mercury (Plate XII.), Jupiter (Fig. 1), and Primo Mobile (Fig. 4).

Of the seventeen drawings here specified, eight are now published for the first time. The existence of four in the Louvre is mentioned by Ephrussi (p. 15), but he ignored the remaining three, and the drawing in the Bibliothèque Nationale does not seem to have been recorded hitherto.

The nine (Figs. 1 to 9) now in the British Museum, formerly belonged to Sir Hans Sloane. They have long been known to writers on Dürer, and were discussed by Thausing and Ephrussi. Dr. Lippmann reproduced them in the third volume of his *Handzeichnungen Albrecht Dürer's* (Nos. 210-18), and attributed them all, as previous writers had done, to that period of the artist's youth which followed upon the termination of the Wanderjahre. Dated drawings show us that Dürer was



engaged during the years 1494 and 1495 in the study and translation of a number of Italian engravings. These are principally works of Mantegna ("The Bacchanal with Silenus," "The Combat of Sea Monsters"), and of his school ("The Death of Orpheus," *Dürer Society*, 1898, p. 5), although there are cases in which Florentine models were chosen, as in M. Léon Bonnat's drawing of "Naked Men carrying off Women" (L. 347), which is taken from a lost example of Antonio Pollaiuolo.

The view which regards all the copies of the Tarocchi cards as belonging to this period of devotion to the study of Italian art needs revision. An examination of the arrangement here adopted seems to me to show that an interval of some years at least must have separated the drawings reproduced in Plates IX. to XII., and in Figs. 1 to 4, from those shown in Plates XIII. to XVI., and in Figs. 5 to 9. While none of them exhibit any desire on the part of the imitator to copy the exact details with deliberate accuracy, the first and earlier group show a considerable adherence to what may for convenience be called the quattrocento spirit of the original engravings. The slightly stilted poise of each figure is accurately rendered, and an attempt is made to preserve the Italian character of the faces. It is only in the draperies that the German copyist betrays, somewhat unexpectedly, a greater simplicity both in outline and in mass than does his model; Thalia, Prudence, and Calliope show examples of this simplification. The chief divergence in composition appears when Dürer deals with the loose robes about the ankles of such figures as Calliope and Philosophy. He then changes the somewhat arbitrary fluttering up of the folds of drapery into a crumpled but stationary mass resting upon the ground, a notable example of which is seen in the case of the Rhetoric.

The second group differs throughout in all these respects. The figures no longer bear the same relation to the bounding lines of the sheet of paper as do those upon which they are founded. The composition of the folds of drapery is recast in its entirety, with much greater attention to the plastic form and natural swing of the body underneath. It is in this latter feature, apart from a technical



question to be raised later, that the two groups differ most markedly. The Faith (Plate XVI.) is a striking example of the change to which Dürer has subjected his pattern. The vertical and somewhat wooden attitude of the engraving (Fig. 11) has been abandoned for an easy rhythmical swing of the

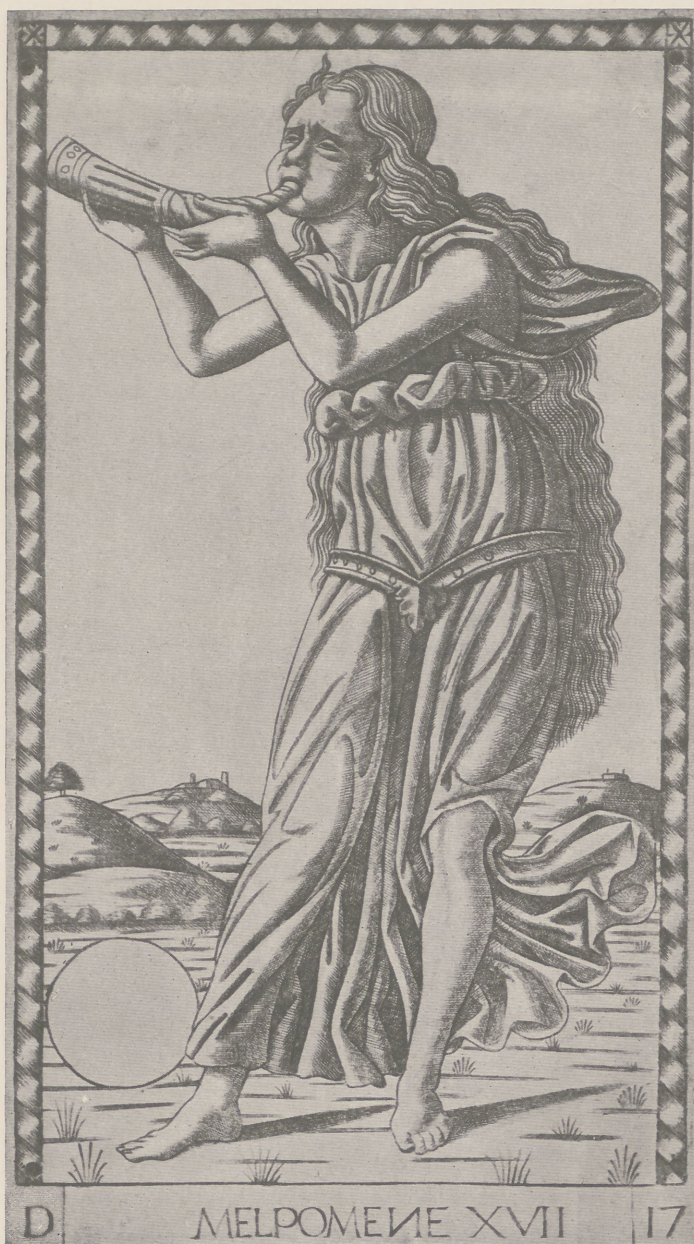


Fig. 10.



Fig. 11.

figure in the drawing. The numerous projecting elements and zig-zags which disturb the contour in the one have been drawn within a more massive bounding line in the other. Half the number of folds has been suppressed, and the remainder concentrated, the light and shade undergoing an analogous simplification. In spite of these typically Renaissance modifications, the artist's unconquerable naturalism has converted the uncertain hold with which Faith balances the chalice upon her extended fingers, into a definite grasp, the fingers bending sharply at the knuckles. In the same way he replaces the unfamiliar classic girdle which passes, at an ill-understood angle, just below the breasts, as well as the mass of drapery pulled up through a second girdle over which it then falls, by a close-fitting bodice with a narrow waist-band in the usual position, knotted to show its nature as plainly as possible. This subordination of detail, both in light and shade and in line, coupled with an insistence upon every fact which will explain the structure and purport of each thing represented, is characteristic of the second group of studies from the Italian, and shows that the artist has passed from the stage of observing and rendering his model, even if with an altered technique, to that of entirely reconstructing it, while preserving the original motive. This would of itself show that the second group must be of later date than the first. Fortunately, an examination of the penwork of the drawings serves to divide them in exactly the same manner. Calliope and the pieces here placed with it, are executed in a somewhat timid although sensitive and expressive line, frequently broken, of varying depth, always thin, and occasionally hard and scratchy in effect. Here and there the contours are reinforced by faint secondary lines, which were probably originally used to block in the composition, but seem afterwards to have



been retained and even developed, for the sake of the admirable effect of living flesh and moving drapery obtained by their means. Shadows are rendered by frequent, and in places miscellaneous, cross-hatching, and where parallel lines alone are used they are placed very closely together. This technique is found in the copies after Mantegna in 1494, and still exists in the Woman's Bath at Bremen in 1496 (L. 101).

On the other hand our second group shows very little cross-hatching, and that of a summary, open and simple character. Shadows are rendered with long, sinuous, parallel lines in the drapery, with broad, rapid, simple touches in the flesh. Contours are given with single decided strokes, limiting the forms with clearness and emphasis, and testifying to a long-practised and confident hand. The actual lines can nowhere be termed thin or scratchy, and tend even to an abnormal breadth and softness of effect. I should be inclined to place these nine drawings a full ten years later than the first group, although the scarcity of works of certainly ascertained date makes the fixing of too precise a term undesirable. An additional difficulty in doing so is found in the fact that while we have material for judging Dürer's methods in copying from the flat in his earlier years, we have in later times only studies from nature, or sketches for ideal compositions. Dürer's handiwork is so immediately bound up with, and responsive to, his mental processes, that it is hazardous to assume from such drawings what might have been the result when he was working under totally different conditions. Allowing for this, and for the notorious fact, which ought to govern all definite assignment of dates, when intrinsic evidence alone is available, that to a first-rate craftsman quite diverse techniques are possible at the same moment of time, if he is consciously seeking for them, I should cite the various preliminary sketches for the Green Passion, as indicating somewhat similar habits of draughtsmanship, modified by that imaginative stimulus which is involved in the act of original composition.

The only employment which has as yet been noted for any part of these studies is in the case of the woodcut B. 108, St. Gregory, or rather St. Sixtus, between Saints Stephen and Laurence, where the head of the central figure shows a resemblance to that of the Pope (Fig. 7). In this drawing, however, Dürer has departed very widely from the Italian engraving, and we might suppose that the woodcut, or the study for it, had provided the original motive, rather than that the opposite had taken place. Before concluding, however, that these studies were merely intended as artistic exercises, attention should be drawn to a series of woodcuts, first pointed out, and attributed to Wolgemut, by V. von Loga in 1895.<sup>1</sup> These are in the style of the illustrations to the *Weltchronik*, and are obviously founded upon a similar set of engravings to those which were used by Dürer. They are sixteen in number, and include seven subjects of which drawings by Dürer are also known. Professor von Loga suggests that they were prepared for the illustration of some work of an allegorical or mythological character, to be undertaken perhaps by Hartmann Schedel in order to follow up the great success achieved by the *Weltchronik*. The existence of duplicate subjects does not make it impossible that Dürer's work was done in view of such a publication. Wolgemut's cuts prove at least that the Tarocchi engravings had been brought to Germany, and were known to, and utilised by designers there.

It remains to be added that four drawings of the first set (Philosophy, Primo Mobile, Mercury, and Melpomene) are partly washed with pale green colour, of which there are no traces on the other sheets. Two of the early pieces at Paris (Prudence, Mercury) show as watermark the scales and star; three of the later ones in the British Museum have portions of the high crown. Nothing of either kind is visible on any of the remaining drawings.

S. M. P.

## XVII.

### DÜRER. Allegorical Drawing.

*Collotype (reduced) from a pen and ink drawing (35 by 21.8 cm., 13½ by 8½ in.) slightly washed with colour, belonging to the Musée de Rennes, formerly in the possession of the Marquis de Robien.*

The scene represented in this, at first sight enigmatic, drawing, takes place in front of an altar, which stands below a spacious barrel vault, and is flanked on each side by similar vaulted spaces of smaller dimensions. Two supporting columns are seen, surmounted by small Doric-like capitals, but no other indication is given of the architecture which encloses the remainder of the composition. In front of the end wall, which is pierced by a circular window, stands a Crucifix, with attendant figures

<sup>1</sup> *Jahrbuch der Königl. preuss. Kunstsammlungen*, XVI., p. 236.



of the Virgin and St. John. This group rests upon a structure behind the altar, the upper part of which is an open recess, and contains a small shrine and four spherical objects. These seem to be relics in the shape of skulls, crowned and cased in velvet or other material, such as one may still see exposed in the churches of Tyrol and elsewhere.<sup>1</sup> An angel stands on the Gospel side censing the altar, and holds out his right hand to receive an object which is brought by a second angel, who descends from above, and is seen in what we may conveniently call the left aisle. The centre of the composition is filled with an apparently bizarre group of devils, angels, and human beings, to the examination and explanation of which we will return in a moment. Beneath these crowded figures is a row of angels, seven in number, filling the lower third of the sheet and grouped around a large tablet, similar to those which, on a smaller scale, so often served Dürer and contemporary artists as a convenient method of introducing a monogram, date, or inscription into their works. And, in fact, the space does contain an inscription, but one must regretfully add that it throws no light on the intention of the designer: "Da schreibt hrein was Ir wollt" (You may write here whatever you like), can be read in Dürer's handwriting. At the lower edge the artist's name has been added by an eighteenth century hand, and the rest of the space is filled by those somewhat mechanical caligraphic patterns which play so large a part in the subordinate ornamentation of the Prayer Book of Maximilian.

It was this minor detail, apparently, which induced Ephrussi, to whom we owe the first publication of the drawing, to date it about 1515, the year in which Dürer's share of the Prayer Book was carried out. A comparison of other features with drawings of that date, shows that this hypothesis is entirely untenable. The principles of composition displayed, and the methods of workmanship, together with certain coincidences of detail, make it certain that it was executed about fifteen years earlier, and should be grouped with such drawings as the Last Judgment (L. 224) in the British Museum, to which it is in every way akin.

Ephrussi was also led by a superficial examination of the subject to see in it a sort of Last Judgment, and did not perceive how abnormal in that case this treatment of so well-known a theme would have been. There is neither Supreme Judge, nor Archangel sounding the dread summons; neither Apostles above, nor dead rising from their graves below. The suggestion that the human beings seen on either side were themselves the judges, propounds a curious heresy probably unknown at that day, and certainly not held by Dürer, or by any writer he could have been called upon to illustrate. The early date now assigned to the work enables us to look in another direction for a clue to the artist's intention. The woodcuts to the *Apocalipsis cum Figuris* had not exhausted the possibilities of pictorial illustration to the Book of Revelations. The angel at the altar, with which we began the analysis of the composition, appears to be described in chapter viii., verses 3 and 4:—

"And another angel came and stood at the altar having a golden censer; and there was given unto him much incense that he should offer it with the prayers of all saints upon the golden altar which was before the throne. And the smoke of the incense, which came with the prayers of the saints, ascended up before God out of the angel's hands":—

while the seven angels around the tablet at the foot may be those referred to in the second verse of the same chapter: "And I saw the seven angels which stood before God." To complete the representation, the centre of the drawing should depict the "prayers of the saints"; but there is no possibility of so interpreting the groups which fill it. The fiends who appear to hawk their wares so conspicuously point to a different congregation. A careful examination shows, however, that not only the obscene crowd, but also the figures of the Virgin bearing the Holy Infant, of an angel with the Crucifix, and a tiny representation of the release of souls from Purgatory, are all surrounded by a cloud-like envelope, and are thereby characterised as visions beheld by those at either side, whose corporeal presence is alone intended. I do not think I am mistaken in assuming that a certain duality of temperament, a series of contrasts, is apparent in these. Beginning with the lowest figure on the right hand side, we have a fat canon, hook-nosed and of sensual aspect, who ignores the breviary he holds in his hands, while he eagerly regards the budget of attractions presented by a demon, whose burden<sup>2</sup> includes wine, women, and gambling, the last in the shape of a tric-trac board, brought by an assistant fiendlet. Next to him is a holy man, whose clasped hands, and the look of

<sup>1</sup> A representation of similar objects in painting may be found at the foot of two pictures by Stephan Lochner in the Munich Pinakothek, Nos. 9 and 10.

<sup>2</sup> The basket in which this monster carries his stock-in-trade seems to have pleased Dürer and to have acquired, in his mind, a fiendish character. He transfers its ropy, scale-like texture and its shape to the body of the devil who is herding the damned together in another drawing of the Last Judgment in the British Museum (L. 248). This drawing is also fairly early, although it has been mistakenly claimed as a design made by Dürer for the decoration of the Nuremberg Rathausaal in 1521 (*Mittheilungen des Vereins für Geschichte der Stadt Nürnberg*, 1904, p. 249). The same uncanny body occurs in the last cut of the Apocalypse.



pity with which he regards his neighbour, suggest that he is thinking of the souls in purgatory, depicted at his elbow. A similar contrast may be found in the next pair. Here a jolly monk divides his gaze between the beauty in the basket of the first mentioned demon and a wormy imp, who brings before him the model of a half-finished building upon which he might waste his wealth and energy; his neighbour, a grim-visaged canon, looks sternly on. The three remaining figures on this side have presented to them in painful contrast the image of the crucified Saviour borne by an angel, and a capon trussed upon a spit. The lowest figure on the opposite side, spare-faced, and with folded hands, gazes with devotion upon the vision of the Madonna, while above him a fat youth, with hands resting one above the other upon his knee, stares complacently at a graceful little nude female presented to him by a pig-like brute, the most opprobrious of them all. The margin of the paper has been damaged at this point, and a not very skilful repair reaches up as far as the drapery of the angel above. Nevertheless, two further figures are clearly visible, to whom irritating little devils bring the minor, but not less troublesome, temptations of wine-glass and playing-cards, well-filled purse, and charter of privileges. If this suggestion of contrasted character is correct, the remaining personages find an easy explanation; the angel records the names of the saintly, and the demons, in double strength, those of their victims. The structure in the centre, before which one devil sits to do his work, which Ephrussi regarded as "une guérite fermée, endroit familier aux diables immondes," is seen to be a lectern, occupying its usual position in the centre of the choir, before the altar, and the figures we have been examining in detail, are representative of those whose privilege it was to say their Hours there. I am inclined, therefore, to accept a very enlightening suggestion made by Mr. Egerton Beck, to describe the drawing as "The Wandering Thoughts of Religious Men during Prayer," although it is impossible at present to discover Dürer's motive in carrying out such a subject. It can not be regarded as an illustration to any text in Revelations, but suggests rather a homily founded upon the before-quoted verses, in which the preacher draws a contrast between those prayers which ascended up before God with the smoke of the angel's incense, and the doings of evil-minded priests and monks. Passages resembling this in purport may be found in the writings of St. Bridget, and it is interesting, therefore, to note that about the time at which our drawing must have been produced, illustrations to an edition of her writings were in progress in Nuremberg.



Fig. 13.

agreement has yet been reached as to the author of these, although it is certain that he was, in a greater or less degree, dependent upon Dürer. It is, therefore, worth while to point out that many details of our Rennes drawing reappear in the *Revelationes Sanctae Brigittae*. Some might very well have become the common property of a school; the two heads here illustrated are, allowing for the defects of indifferent wood-cutting, remarkably like those of the two men



Fig. 12.

nearest to the lower group of seven angels. Figure 12 will be found in the frontispiece of the book mentioned, Figure 13 in the cut which precedes the Seventh Book.

S. M. P.

## XVIII.

### DÜRER. Christ stripped of His Raiment.

*Collotype from the pen and ink sketch (22.7 by 21 cm., 8 7/8 by 8 1/4 in.) in the Ducal Art Collections, Coburg.*

A very rapid pen sketch for composition only, of a kind that is extremely characteristic of Dürer. It is not a tentative study by one who is feeling his way towards a satisfactory grouping, to be evolved later out of a number of approximating suggestions; the summariness of the indicating lines is due to the rapidity with which the artist is putting down an arrangement already completely present to his mind, and destined to be carried out later on without material change.

The larger part of the foreground is occupied by a group of soldiers, who surround the naked figure of Christ, while one of them, fully armed, drags his raiment from him. Another has seized him round the waist; two more grasp him by the hair and beard, and prepare to strike. Behind, to the right, a corpulent citizen listens to the moralising of a querulous elder. Above these, stretching across the entire background, is the scene of the Crucifixion. The central cross is already in position and bears its burden, as does that of the bad thief, at the foot of which a soldier is engaged in driving back a crowd of women and children. Three figures, one of whom has sunk to the ground, alone remain at this point to gaze upon the figure of Christ. On the left, a numerous body of executioners are engaged in erecting the third cross, while in a hollow of the ground below three men are



contemplating the scene. This drawing, of indubitable authenticity, bears Dürer's monogram in the peculiar and much discussed form in which the D is drawn across the central bar of the A, and not below it, as in the more usual version. The paper shows the watermark of a trident with a small circle in the angle formed by the stem and crosspiece, a mark known to occur on several Dürer drawings (see *D. S.*, 1904, p. 8). To the examples there cited as showing the trident, may be added the portrait of Landauer at Frankfurt.<sup>1</sup>

The component parts of this composition were used by Dürer for the grisaille painting of the Hill of Calvary, dated 1505, now hanging in the Uffizi. He has separated its two chief elements, the Stripping of the Raiment and the scene of the Crucifixion above, by raising the latter towards the top of a vertical panel, and inserting between it and the group below a crowded procession of figures taken from a sketch now at Berlin (L. 15), the chief pictorial element in which is a long ladder, through which the bearer thrusts his head. This drawing is also of a rapid preliminary character, but contains more indication of light and shade than does the new one. It includes those portions of the Uffizi painting which are omitted at Coburg, such as the carrying of the crosses, the casting of dice for the shirt, and the preparations for attaching Christ to the cross, upon which he is seated. It is probably the earlier of the two sketches, for it contains on the left, in a part afterwards treated in a different fashion, the main group of the Stripping of Christ, here amplified and transferred to another position in the picture.

I had the good fortune to find this sketch in the very miscellaneous collection preserved in the Ducal "Kunst und Altertümer Sammlung auf der Veste" at Coburg, and feel a pleasure in thanking its Director, Herr Major z. D. Lossnitzer for the friendly zeal with which he made it accessible to me. On the back of the sheet is another sketch of great interest, a "Centauress suckling her Young," which is reproduced on Plate XX.

S. M. P.

#### XIX.

#### DÜRER. Design for the Tucher Triptych. 1511.

*Collotype from the pen and bistre drawing, slightly tinted with water-colour (11 by 30 cm., 4⅜ by 11¼ in.) in the Berlin Museum, L. 31.*

In the centre, the Virgin and Child are seated under a canopy of stone, with a single angel playing a lute at their feet, instead of the five angels ultimately painted. Two angels hold a crown over the head of the Virgin. St. Catherine stands on the left, St. Barbara on the right. In the left wing is the kneeling figure of Lorenz Tucher, under the protection of St. Laurence and St. Peter. The arms of his family are slightly indicated on the shield behind him. The tablet is inscribed ANNO DOMINI 1511, and Dürer's monogram stands beneath the date. In the right wing are St. John the Baptist and St. Jerome.

The picture for St. Sebald's Church was painted two years later from this design by Hans von Kulmbach (see Plates II.-IV.). This drawing formerly belonged to Joachim von Sandrart, who mentions it in his *Teutsche Akademie*, I., 232. After some doubt had been cast on the authenticity of Sandrart's record, attention was again called to the drawing by Thausing, in Zahn's *Fahrbücher*, 1869, II., 179, where he gives it the high praise that it undoubtedly deserves when allowance is made for the injury it has suffered.

C. D.

#### XX.

#### DÜRER. A Centauress suckling her Young.

*Collotype (reduced) from the pen and ink drawing in the Ducal Art Collections at Coburg. For dimensions, see No. XVIII.*

This rapid sketch is from the back of the sheet which bears the "Christ stripped of his Raiment," already discussed under No. XVIII. Its few lines leave us in no doubt as to the artist's intention. A Centauress kneels upon the ground, embracing one of her offspring to whom she is

<sup>1</sup> It may be worth noting that the mark in question is the housemark of the Fugger family, and was used by them on their monuments even after they had received an Imperial grant of arms.



giving suck, while another clasps her arm and looks up into her face. Behind the group is a rudimentary indication of a woodland background.

Thausing (I., 223) has pointed out how ignorant the early masters of the Renaissance were of the distinction between the classic idea of centaurs and satyrs. He suggests that the not infrequent representation of the latter nursing or amusing their young in engravings by Dürer, Barbari, and others, may be due to an incomplete description, or inaccurate reminiscence, of Lucian's famous account of a picture by Zeuxis, known as the "Family of Centaurs." Dürer's treatment of the theme in his small engraving of the "Little Satyr" (B. 69, *Dürer Society*, 1903, No. 15) is dated 1505, a year to which we may reasonably assign this sketch on the ground that the drawing on the other side of it was made in preparation for a work completed and signed at that time. The subject as represented in the engraving betrays no direct knowledge on the part of the artist of the text describing the work which he may have been trying to illustrate. Lucian tells us how (the quotation is from Messrs. H. W. and F. G. Fowler's translation<sup>1</sup>):—

"On fresh greensward appears the mother centaur, the whole equine part of her stretched on the ground, her hoofs extended backwards: the human part is slightly raised on the elbows; the fore-feet are not extended like the others, for she is only partially on her side; one of them is bent as in the act of kneeling, with the hoof tucked in, while the other is beginning to straighten and take a hold on the ground—the action of a horse rising. Of the cubs she is holding one in her arms suckling it in the human fashion, while the other is drawing at the mare's dug like a foal. In the upper part of the picture, as on higher ground, is a centaur who is clearly the husband of the nursing mother; he leans over laughing, visible only down to the middle of his horse body; he holds a lion whelp aloft in his right hand, terrifying the youngsters with it in sport."

It will be seen that Dürer's second attempt at the subject is far from being a literal rendering; he does not trouble to adhere to the actions specified or to fill in the details as would a modern archæologist. Nevertheless, that this version was derived from some knowledge of the passage quoted is made likely by at least one of the four names which are inscribed in the upper left-hand corner (the list is upside down when the drawing is held in the natural way), *Schteffen Folkamer*, *Jörg Haller*, *Nicklas Grolant*,<sup>2</sup> and *Pirkamer*. These are all members of well-known Nuremberg families, and the last-mentioned Wilibald Pirckheimer, Dürer's life-long and most intimate friend, was the special admirer and translator of the works of Lucian. It is possible, therefore, that the artist had received suggestions or criticisms from these men, or intended to take their advice before proceeding further with the composition.

Dürer's interest in subjects drawn from the antique, although it may have lasted all his life, was keenest and most often put into practice, in his early manhood. The year 1505 is especially rich in representations of this class, and two of them, it may be noted, have the horse as their principal element. He appears to have taken his materials from general report, as well as from literary and monumental sources, although the last were probably more usually made known to him through the indifferent drawings of his friends. Such were the dull outlines which Hartmann Schedel brought back with him from Italy, now preserved in the Royal Library at Munich, from which Dürer executed the "Arion on a Dolphin" and the "Hermes leading Mankind by the golden chains of his eloquence," in the Vienna Hofmuseum.

Numerous engravings and some woodcuts must have had a similar point of departure, now no longer traceable. Technically fine and full of beautiful passages, these things possess the strange grace and elusive intention always evolved when a great mind of later race and time sets itself to recreate the poetry and emotion of a dead and gone era. Yet they lack the direct imaginative force of the work done by Dürer to express either his own religious emotions or the æsthetic impulse given him by the observation of actual life. It is on that account that one values the record preserved by so slight a note of an idea, not yet worried into correctness by the criticisms of learned friends.

S. M. P.

## XXI.

### DÜRER. St. Michael. 1514.

*Collotype from the pen and ink drawing (17.8 by 8.9 cm., 7 by 3½ in.) in the collection of Mr. George Salting.*

The archangel, holding a sword in his right, a buckler in his left hand, is poised erect over the vanquished dragon, which still presses up with clawed feet and open jaws. The Gothic cusps at

<sup>1</sup> Clarendon Press, Oxford, 1905.

<sup>2</sup> I am indebted to Mr. Max Rosenheim for the decipherment and identification of the third name.



the top and the converging lines ruled down the sides, suggest that the design was intended for a dagger sheath. Over the sword are Dürer's monogram and the date.

From the Lely Collection. Exhibited at the Burlington Fine Arts Club, 1906 (Catalogue, p. 117, No. 19). Hitherto unpublished.

C. D.

XXII.

DÜRER. Christ on the Cross between the Virgin and St. John.

*Collotype from the pen and ink drawing (13 by 10.1 cm., 5½ by 4 in.) acquired by the British Museum in 1906.*

In the upper portion of the sheet are two separate studies for the figure of the Virgin. The principal group, omitting those studies, was etched by Hollar, who found the drawing, we may suppose, in the Arundel Collection. Its subsequent history is unknown. It was found in an album of miscellaneous drawings, chiefly of late date and little interest, acquired by a dealer at a Brighton sale. The indentation of the sharp point with which Hollar transferred the outlines to his plate may still be seen on the original drawing, and the back of the paper is blackened by contact with the etching ground. Hollar's etching of this subject is No. 106 in Parthey's catalogue. The date of the drawing is not easily fixed, but it may be ascribed to Dürer's middle period, about 1510-1515.

C. D.

XXIII.

DÜRER. Design for a Woodcut in the Triumphal Procession of the Emperor Maximilian. 1517.

*Collotype from the pen and sepia drawing (28.4 by 43 cm., 11¼ by 17 in.) in the collection of Mr. C. Fairfax Murray.*

Six men of different nationalities, in appropriate costumes, advance towards the right, leading the same number of horses. The three horses on the right are in armour and plumes, equipped for the tournament (compare the woodcut, Plate XXXVI.); those on the left are merely harnessed; all alike wear the laurel wreaths that occur on every woodcut of the Triumph. Over the head of each man is written the name of the nationality to which he belongs: (1) *huk*, (2) *alt flemig*, (3) *alter lüticher*, (4) *Cleuischer*, (5) *Junger francos*, (6) *pehaim*. The first word is difficult to explain; the remainder describe natives of Flanders, Liège, Cleves, France, and Bohemia, the word 'alt' apparently indicating that the mode of dress is that of an earlier period. In the middle at the bottom, is the date 1517, which is appropriate and may be genuine, though no date has oftener been added at random to Dürer's drawings; the monogram is certainly false.

Though not carried out exactly in its present shape, Dürer's drawing stands in a very close relation to one of the woodcuts signed by Burgkmair in the Triumph (No. 134 of Bartsch's edition, 1796; No. 125 of Schestag's, 1883-84). It is necessary here to examine in detail the connection between the two works, and the result will add a little to our knowledge of the relations between their authors, a subject on which light has already been thrown in an essay of great interest by Dr. F. Dörnhöffer.<sup>1</sup> The works there discussed are chiefly of an earlier period, but it is shown that in 1518 Dürer drew Burgkmair's portrait, doubtless during his residence at Augsburg while the Diet was sitting. Burgkmair, on his part, is known to have painted Dürer; but the portrait is lost, and there is no record of its date. Speaking of the share allotted to Burgkmair and Dürer in the Triumph, Dr. Dörnhöffer remarks that there is not a single page in which the hand of both masters can be traced. The publication of the present drawing will show that this no longer holds good, for it proves that a woodcut by Burgkmair was based upon a drawing by the Nuremberg master.

The woodcut in question is one of a group of three (Nos. 132-134; in the latest edition, 123-125) which form a later addition to the original programme of the Triumph as drawn up by Treitzsaurwein according to the instructions committed to him verbally by the Emperor in 1512. The

<sup>1</sup> *Über Burgkmair und Dürer* (Beiträge zur Kunstgeschichte, Franz Wickhoff gewidmet). Wien. 1903. p. 111.



subject that they represent is consequently not explained by the MS. scheme, nor does it occur among the miniatures, which are thought to have been finished by 1516. The time at which this group of woodcuts was added can, however, be accurately fixed by the dates recorded on two of the blocks. The third of them (No. 125) was presented (as finished) by the engraver, Alexis Lindt, on May 17th, and the second (No. 124) by Taberith, on June 12th, 1518. On the block of No. 123 there is no such record, but its intimate connection with the other two is apparent, and all are signed by Burgkmair. No. 123 represents a man mounted on a horse, whose rich trappings, like the breastplate of the rider himself, are adorned with emblems of the Golden Fleece. He is followed by two men on foot leading horses. One of these is in Hungarian costume; that of the other would obviously have to be described, in the light of the inscriptions on our drawing, as old French: it belongs to the fifteenth century. In No. 124, and again in No. 125, we see five men on foot, leading horses by their bridles. They are in costumes of various countries and dates, some being obviously of the fifteenth, others of the sixteenth century. There has hitherto been no clue to their exact interpretation, as no inscriptions were ever cut on the scrolls intended to receive them, but it is now possible to identify five of them, for woodcut No. 125 contains the very personages of our drawing, with the omission of the Bohemian (*pehaim*), while even he is clearly to be recognised in the foremost of the five men in No. 124. The ten men in Nos. 124 and 125, though not the two on foot in No. 123, all wear massive chains, either round their necks or over one shoulder, as in the drawing. The purpose of these is not very clear. They can hardly be worn for ornament. Do not they rather signify that the wearers are in honourable captivity, not herded together in one common chain and guarded by soldiers, like the prisoners in Nos. 109 and 110 (III, 112 of Schestag), but retaining their own swords and suffered to go free, though still condemned to wear a symbol of defeat?

Comparing the Dürer drawing more closely with the Burgkmair woodcut, it can hardly be doubted that the earlier date assigned to the former is correct, and that it contains a first design, containing six persons instead of the number five invariably adopted in the final form of such groups as they appear in the Triumph. Burgkmair then copied Dürer's drawing with such modifications as he found necessary or expedient. The Bohemian, as we have already seen, was removed to another place. In his stead, and in a somewhat similar attitude, a little detached from the main group, we now have the "young" (*i.e.* modern) Frenchman. The four other persons of the drawing are retained with less alteration. There is more modification of the original arrangement in the case of the horses and their trappings. One horse has been removed entirely, and four of the five remaining now wear plumes. The position of the heads of the three foremost horses is different; the decoration of the harness is modified, and the stirrup of the farthest to the left now hangs straight instead of twisted. Though the composition is so far preserved, the whole has been so completely transformed into Burgkmair's individual style that no one would ever have suspected that he was working from another artist's sketch.

Doubts have been expressed about the authenticity of the present drawing, as a work of Dürer's own hand, and it must be admitted that it has its weak points. For instance, the ground rises unaccountably towards the middle to a height not suggested on the left, while the lines that mark it seem to continue across the transparent legs of the "Junger francos." It is difficult to assign some of the horses' legs to any particular horse's body. But, on the other hand, there is so much character in the men's heads that I am inclined, in the absence of any better example, to think it unnecessary to condemn this as a copy. This was not one of Dürer's most brilliant periods, and he was never at his best when working to the Emperor's order. Whether actually by his own hand or not, this is, at the worst, a copy of a drawing that Dürer made, and it is of great interest as supplying a link, hitherto not only missing but unsuspected, in the evolution of the Triumph. The fact that the drawing is in the same direction as the woodcut need cause no difficulty. When we remember that the subject forms part of a procession moving to the right, Dürer, with a large part of the procession already finished before he made his drawing, was bound to adopt this direction; Burgkmair was equally bound to take the trouble of reversing the composition when he drew it on the block, so that the print should conform to precedent.

Six other drawings by Dürer, connected with the Triumph but not carried out as woodcuts, are in the Albertina (L. 549-54). They represent riders bearing a tablet, a wreath, and trophies of four countries, France, Italy, Hungary, and Bohemia. Coloured repetitions of the four trophy-bearers are in the Hofmuseum at Vienna (L. 416-19). All these drawings are of the year 1518.

The present drawing was in the Mariette, MacGowan (1780), and Robinson Collections. It was exhibited at the Guildhall in 1895, and at the Burlington Fine Arts Club in 1906 (Catalogue, p. 113, No. 8), and has already been reproduced on a small scale in the illustrated publication of Mr. Fairfax Murray's drawings, 1905 (No. 255). The Society's thanks are due to the owner for permitting a second reproduction to be made almost exactly on the scale of the original.

C. D.



## XXIV.

## DÜRER. Portrait of a Young Man.

*Collotype from the black chalk drawing (34 by 30 cm., 10 $\frac{3}{8}$  by 11 $\frac{7}{8}$  in.) in the Prentenkabinet of the Rijksmuseum, Amsterdam.*

The young man, of somewhat aristocratic bearing, looks to the spectator's right, the face being shown in three-quarters view. His wavy hair appears on either side from underneath his cap. His cloak is furred on the shoulders and in front, and leaves visible two under-garments, one of which is fastened by a knot at the throat. The background is thickly darkened with black chalk.

Dürer's habit of drawing large portrait heads in chalk is well known, both from his frequent mention of it in the Netherlands diary, and from the existence of a considerable number of such works. An isolated example of a female head on a large scale, dated 1505, belonged to the late Friedrich Vieweg at Brunswick (L. 180); but the systematic use of this medium for portraiture begins in 1514 with the drawing of his mother (*Dürer Society*, 1903, No. VIII.). The pictorial effect obtained by adding a flat black background, against which the head appears as a light mass, is found from 1515 onwards, and continues down to 1527, the date of the recently identified portrait of Ulrich Starck in the British Museum. Some of the heads sketched at Augsburg in 1518, and the Erasmus done at Brussels in 1520, are among the few exceptions in which the black background is omitted. The series seems to have been regarded as an end in itself, and only in rare cases served as a step towards the production of a painting, engraving, or woodcut, as in the portraits of Maximilian at Vienna and Nuremberg, or the large woodcut of Varnbüler.

The drawings which can be most serviceably compared with the new Amsterdam head are those of the so-called "Patinir" at Weimar, dated 1521 (L. 158), and M. Bonnat's "Head of a Young Man," of 1520 (*D. S.*, 1900, No. XI.). It may therefore be considered as having been produced during the artist's stay in the Netherlands, and must be added to the long list of likenesses made at that period which still await identification.

The drawing does not appear to have been hitherto published or discussed; it has belonged to the Prentenkabinet for many years, and previously bore an attribution to Lucas van Leyden. The paper shows a watermark of two arrows crossed.

S. M. P.

## XXV.

## DÜRER. Portrait of Lucas van Leyden.

*Collotype from the silver-point drawing (24.4 by 17.1 cm., 9 $\frac{5}{8}$  by 6 $\frac{3}{4}$  in.) in the Musée Wicar, Lille.*

"Master Lucas," writes Dürer in the diary of his journey to the Netherlands, under the date of June, 1521, "who engraves in copper, has invited me to table. He is a little man, a native of Leyden, in Holland, and has come to Antwerp." In these words the Nuremberg artist records his first meeting with the Dutch colleague, who was destined to be so often and so needlessly compared with him. Four lines further on, he adds, "I have taken Master Lucas van Leyden's likeness *mit dem Steft*," that is, as we know from other entries, with a metal or silver point. Within a few days, he notes that he has exchanged eight florins' worth of his own productions for a complete set of his new acquaintance's printed works, and with that our knowledge of this interesting encounter ends.

The portrait of which we thus learn the origin is, it can hardly be doubted, the drawing now preserved at Lille. It depicts the younger artist in a three-quarters aspect, looking to the spectator's left with a steady gaze, slightly tinged with melancholy. He wears the usual head-gear of the time, a hat whose broad brims are held up by a ribbon knotted in front. His under-garment is open at the throat, leaving visible a pleated shirt, and a cloak, ornamented with dark bands, covers the sloping shoulders. Dürer's monogram appears in the upper margin, but there is neither date, nor any inscription to tell us of the sitter's personality. Nevertheless, the external evidence enables us to feel a high degree of security in the identification. The drawing is in silver-point, corresponding to the description of his material given by the artist in his diary. In 1572, it was used as a model for an engraving which appeared in a collection of portraits of Netherlandish painters, issued by the widow of Hieronymus Cock, with verses by Dominicus Lampsonius, entitled "*Pictorum aliquot celebrium Germaniae inferioris effigies, etc.*" The name of Lucas van Leyden is engraved at the foot of the print,



which was published at a time when numerous contemporaries of the painter who died so young must still have been living; and a complimentary reference to Dürer appears in the verses beneath. It is true that the monogram which is seen on the original is omitted, and the drawing is extended at the bottom in order to include the sitter's hand; but the engraving is otherwise a literal, if not very excellent, reproduction of the silver-point reversed.

This identification proposed by M. Henri Hymans in 1877,<sup>1</sup> has recently been confirmed by Dr. Franz Dülberg who, in the Dutch review *Oud-Holland*, 1899, p. 77, compares it with a Netherlandish portrait, of great vivacity, in the Museum at Brunswick. This painting is an unchallenged example of Lucas van Leyden's own brush, and an examination of its peculiarities of attitude and expression can leave no doubt that it represents the artist himself. The sidelong look of one who is endeavouring to see his own profile reflected in a mirror, the watchful look of the eyes aroused by the same effort, and the bent back of the sitter as he leans towards his work in preparation for the next touch, all prove that we have the painter himself before us. In this case also, we have some further confirmation in the fact that an early seventeenth century engraving of the picture exists, from the hand of Andreas Stock, who has added an inscription giving Lucas's name as that of the person represented. Finally, the resemblance between the Brunswick painting and the Lille drawing is easily traceable in the broad brow, large eyes, and irregularly shaped mouth. Dürer has caught a less lively expression, although it is characteristic of him that he sees more form everywhere, and uses it with a gentle intuition to express the sickly health of his new acquaintance.

A copy of this drawing, said to be astonishingly faithful, exists in the Museum at Rennes. Another splendid portrait in black chalk, done by Dürer in 1521, has long passed as a second likeness of Lucas van Leyden, owing to a false inscription and a fraudulent engraving. It formerly belonged to the Earl of Warwick, and is now the property of Mr. George Salting. See the *Burlington Fine Arts Club Catalogue of German Art*, 1906, p. 113.

S. M. P.

## XXVI.

### HANS DÜRER. A leaf from the Prayer-book of the Emperor Maximilian I. 1515.

*Facsimile, printed in colours, from the portion of the book preserved in the Besançon Library. Presented to the Dürer Society by Dr. Karl Giehlow as a specimen of the forthcoming complete facsimile of the Prayer-book which he is editing. See Series VIII., Nos. xiii., xiv., for other specimens and an account of the book.*

On the front of the leaf is represented Christ upon the cross, blessed by God the Father and surrounded by cherubim. This is an illustration to the hymn, "Crucem pro nobis subiit." On the back are dogs, illustrating the sixteenth verse of Psalm XXI. (in the Vulgate), "Circumdederunt me canes multi," and Judas bargaining for the price of the betrayal, a subject perhaps suggested by the next words, "concilium malignantium obsedit me." The initials H. D. are not the signature of the artist but a much later addition.

Little is known of Hans Dürer, the seventeenth of the family and the third son who survived childhood. He was born on February 21st, 1490, and was thus the junior by nineteen years of his brother Albrecht, whose pupil he became. Dürer wished to take Hans with him to Venice in 1505, both for the boy's sake and his own, but could not induce his mother to part with him; "she feared the heavens would fall on his head," he wrote to Pirkheimer in 1506. Failing that, he was anxious to have him kept at work under Wolgemut during his own absence. In 1529-30 Hans Dürer is known to have been employed at Cracow by King Sigismund I. of Poland, and he appears to have died in that country in 1538. A few pictures of no great importance at Cracow, at Schleissheim and elsewhere are ascribed to him; the British Museum possesses a black chalk drawing of Christ upon the Cross with his monogram; Dr. Giehlow has indicated the share that he took as his brother's subordinate in drawing the Triumphal Arch of Maximilian on the blocks, but the twenty-three drawings in the Besançon portion of the Prayer-book remain his principal work.<sup>2</sup>

C. D.

<sup>1</sup> *Bulletin des Commissions Royales d'Art et d'Archéologie*. Brussels. 1877. p. 172, etc.

<sup>2</sup> See the article by Dr. W. Schmidt in *Beilage zur Allgemeinen Zeitung*, Nr. 249. Munich. 8. September, 1889.



## ENGRAVINGS.

### XXVII.

DÜRER. St. Jerome in Penitence. B. 61.

*Photogravure from an impression in the collection of Dr. Ginsburg.*



HE earliest engraving on which Dürer's monogram is found in what henceforth remains its normal form. It is a work of the last years of the fifteenth century, and stands sixth, following the Prodigal Son, in Koehler's chronological catalogue. A water-colour study of rocks and trees in the Kunsthalle at Bremen (L. 106), inscribed "Steinpruch," has been used by Dürer for the background of this engraving, in which the subject appears reversed (from the tallest tree to the edge of the cliff, with the blank wall of rock below).

The unusually fine impression here reproduced, cut just to the plate mark, bears the collector's mark of Sir Peter Lely.

C. D.

### XXVIII.

DÜRER. The Virgin with a Crown of Stars. 1508. B. 31.

*Photogravure from an impression of the second state in the British Museum.*

In the first state, of which the British Museum also possesses an impression, the outer oval of rays in the halo has not yet been completed at the top. The additional work undoubtedly enriches the effect of the print. Scratches on the plate are conspicuous in the early impressions.

An essay on the states of Dürer's engravings, by Professor Jaro Springer,<sup>1</sup> has recently been published, in which two impressions of the first state of B. 31 are mentioned, at Paris and Berlin. As an illustration to the same essay a trial proof of St. Paul (B. 50, *D. S.*, VIII., xxiii.), with monogram and date, but before the wall and sea, is reproduced along with the finished state. I regret that in writing on that subject last year I omitted to mention the trial proof, which had already been reproduced in Gutekunst's sale catalogue of May, 1902. It was acquired on that occasion by the Berlin Cabinet from the Seibt Collection at Frankfurt.

C. D.

### XXIX.

DÜRER. St. Philip. 1526. B. 46.

*Photogravure from an impression in the collection of Dr. Ginsburg.*

The latest of the incomplete series of Apostles, five in all, of which two specimens were given last year. The last figure of the date has been corrected; it seems originally to have been 3; 1523 is the date of the two intermediate subjects, St. Simon and St. Bartholomew. The study for the present engraving in the Albertina (L. 580) is also dated 1523; the same study was used for St Paul in the celebrated picture of the Four Apostles, or Four Temperaments, at Munich.

The impression here reproduced is not very early, but printed with unusual clearness.

C. D.

### XXX.

DÜRER. The Cannon. Etching, 1518. B. 89.

*Photogravure from an early impression in the Berlin Cabinet.*

The latest in date of Dürer's six etchings. The majority of impressions are disfigured by marks of rust on the plate. The chief figure of the group of Turks is taken from a coloured drawing of 1514 in the British Museum (Malcolm Collection, L. 93), after Gentile Bellini; the head is altered, the pose and drapery of the figure remaining much the same. The cannon bears the coat of arms of Nuremberg.

C. D.

<sup>1</sup> *Dürer's Probedrucke.* (Studien aus Kunst und Geschichte Friedrich Schneider zum 70sten Geburtstage gewidmet, p. 481). Freiburg i. B., 1906.



## WOODCUTS.

### XXXI.

#### DÜRER. The Crucifixion.

*From an impression on vellum in the possession of the Öffentliche Kunstsammlung at Basel (K. 19, 31).*



IN the autumn of 1905, while examining the anonymous German woodcuts preserved in the Cabinet of Prints and Drawings at Basel, I was much struck by an example, otherwise unknown to me, of a Crucifixion with the attendant figures of the Virgin and St. John. Numerous details at once proclaimed the original drawing to have been the work of Dürer, while certain formalities of design, as in the hands, and the character of the woodcutting made it likely that it must have been executed before his return to Nuremberg in 1494. It must belong then to that period of the artist's youth about which we are most in doubt, because neither the literary records nor the works which have survived are sufficient to make clear under what influences he was working, or what course his development took.

The woodcut is printed on vellum, and had obviously been intended for, or removed from, the Canon of a Missal. The transverse beam of the Cross extends almost entirely along the upper edge of the cut, leaving just space enough above for the tablet inscribed . I . N . R . I . The figure of Christ is drawn with considerable truth of sentiment and action, but has been roughly, and in some places even rudely, dealt with by the woodcutter. The figures of the Madonna and St. John practically fill the composition at the sides, leaving only narrow glimpses of a landscape of plain, woodland, and distant hills. The draperies, faces and background have been treated with moderate skill by the engraver, whose main difficulty arose in the rendering of the nude. Notwithstanding this, Dürer's hand appears unmistakably in the faces, in the treatment of the hair of St. John, in the arrangement and representation of the folds of drapery, and above all, in every detail of the landscape. If comparison be made with the large early signed woodcuts, the elements of all these, and especially of the last, will be found to reappear very frequently. A number of early drawings show similar resemblances; the backgrounds to the Horseman in the Louvre (L. 304), to the Death of Orpheus at Hamburg (L. 159), and to the Rape of Europa in the Albertina (L. 456), are all developments of this scheme of rolling hills, outlined with trees and studded here and there with castle-like buildings. Everything points to the necessity of placing this woodcut between the well-known St. Jerome which appeared at Basel in 1492, to which it is in all ways technically superior, and the period of attention to Italian art, in 1494 and 1495. This latter study did not result in an imitation of southern forms, but in a greater attention to the forceful rendering of natural fact of which our Crucifixion does not yet give any clear sign.

On a photograph of the woodcut being shown to Mr. Campbell Dodgson, he at once identified it as existing in two examples at Berlin which he had seen in 1903, one a loose sheet among the anonymous German woodcuts in the Kupferstichkabinet, and the other prefixed to the Canon in a Missal formerly in the Grisebach Collection, and now preserved in the Library of the Kunstgewerbemuseum. This volume, *Speciale opus missarum secundum communem ritum omnium ecclesiarum et diocesium* (Hain, 11251), is dated November 13th, 1493, but contains no printer's name or place. It was assigned by its former owner, as the copy in the Abbey of St. Florian is still assigned, to Basel, while Dr. E. Voulliéme in his new Catalogue of the Incunabula at Berlin (xxx. *Beiheft zum Zentralblatt für Bibliothekswesen*, 1906), p. 115, No. 2287†, ascribes it (with a query) to the press of J. Grüninger at Strassburg. We have therefore a welcome confirmation, from an external source, of the date and region to which an analysis of its style had already caused the woodcut to be attributed. The question of Strassburg or Basel is not without importance for the student of Dürer's wanderings, although the transfer from one to the other of an engraved block of this character was not unusual, nor could it present any great difficulty. It must be borne in mind that we already possess grounds for accepting Dürer's presence and artistic activity in both cities, although a legitimate dispute is still being waged as to the amount of work he achieved at either place. It will therefore become necessary, if the ascription of the new Crucifixion to Dürer be accepted, to examine very closely the relation it bears to the famous group of Basel books first cited as the artist's work by Dr. Daniel Burckhardt, and so energetically discussed since. To the first published of these, the *Ritter vom Turn*, 1493, the one nearest in date to the *Missale speciale*, the resemblances seem as numerous on the one hand, as they do to the signed and acknowledged pieces of later years, on the other. Let certain female heads in Plates 31, 33, 35, and 37 (ed. Kautzsch) be compared with that of the Virgin here, or examine the landscape in



Plates 33, 36, 42, or 46. Any difference of general sentiment which may be felt is intelligible when we have to put a solemn traditional composition by the side of the shocking, but on the whole somewhat frolicsome incidents narrated by the Knight of the Tower. Here, as in every other case of the publication of new material dating from this period, the connection between the Basel group and the subsequent Nuremberg productions grows more easily traceable as the evidence accumulates, and the conviction that they should both be attributed to one hand gains in strength.

S. M. P.

To Mr. Peartree's observations on the Crucifixion I may add that I concur with him in attributing the woodcut to Dürer, though my opinion is based, perhaps, on somewhat different grounds. The design betrays, especially in the figure of St. John, not only artistic skill, but mental force of no common order. In seriousness and dignity it far transcends the conventional Crucifixion groups of fifteenth century missals. If the average quality of such productions, even for ten or twenty years after this, be borne in mind, the appearance of such a woodcut in 1493 marks an innovation nothing short of revolutionary. All that is new and great in it is reconcileable with what we know of Dürer's youth. It can be accepted as his work on stylistic grounds—it is so accepted already, I may now add, at Berlin—with far less difficulty than the well authenticated and generally acknowledged St. Jerome of 1492. But I am not convinced that this attribution implies an admission that the whole "Basel group" is by Dürer. Granting the analogies with the *Ritter vom Turn* illustrations—analogies much greater, I think, in landscape than in human types—which Mr. Peartree has pointed out, I still find the effort and earnestness of the designer of this Crucifixion akin to the character of Dürer as we know him three years later at Nuremberg, and alien to the sprightly and facile invention of the illustrator of the *Narrenschiff* or the *Terence*.

Returning from these subjective speculations to matters of fact, I wish to record first, that the Basel impression, here reproduced, is less sharp than the others which have been examined, and that the reproduction, in consequence, does not do full justice to the woodcut; secondly, that the dimensions of the Crucifixion are 221 by 195 millimetres; and thirdly, that in addition to the Berlin copy of the Missal, one other perfect copy is known, at the Abbey of St. Florian in Upper Austria. Mr. Weale (*Catalogus Missalium*, p. 191) mentions also imperfect copies at Copenhagen, Mainz, and Munich; since imperfection in a missal usually implies a defective canon, it is likely that the Crucifixion is missing in these copies, but I have not ascertained whether that is the case.

Dr. Rank, curator of the works call my attention to a second woodcut opinion, be also a work of Dürer. This with thorns, which is here reproduced the Berlin copy of the Missal, in which of the Canon, where it was usual to Christ or a Lamb and Flag. Though convention than the Crucifixion at the have a solemn, melancholy gaze which the woodcutter's knife has not wholly spoilt, and we may well believe that the drawing on the block was made, according to the usual practice, by the same artist.



Fig. 14.

of art at St. Florian, was so good as to in the same Missal, which might, in his is the small head of Christ, crowned in the dimensions of the original, from it is placed on the verso of the fifth leaf insert an illustration, either the Face of this little woodcut is far more subject to opening of the Canon, the eyes of Christ

C. D.

## XXXII.

### DÜRER? Three Nuns kneeling before a Crucifix.

*Facsimile of the frontispiece of a work by St. Lucy of Narni, "Spiritualium personarum feminei sexus facta admiratione digna," printed by Hölzel at Nuremberg in 1501 (Proctor, 10967). The woodcut is also used in the German edition of the same year, "Wunderperliche gschihten von gaystlichen Weybss personen" (Weller, 187; Proctor, 10968). The facsimile was made from the British Museum copy of the German edition.*

This woodcut has recently been much discussed, but not yet reproduced. I was myself, so far as I am aware, the first to appear in print with an attribution,<sup>1</sup> but my attention had been called to the subject in May, 1903, by a MS. note on an impression kept among anonymous woodcuts in the

<sup>1</sup> *Catalogue of Early German Woodcuts in the British Museum*, 1903, I., 567. "The frontispiece is probably by Dürer."



Berlin Print-room, attributing the design to Dürer. In 1904 the subject was discussed by Professor Jaro Springer at a meeting of the Berlin Kunstgeschichtliche Gesellschaft,<sup>1</sup> in connection with the illustrations to the *Revelations of St. Bridget*, printed by Koberger in 1500 (Latin), and 1502 (German). These illustrations are by an unknown artist, now provisionally called the "Brigittenmeister." By the brief report of Professor Springer's lecture, it appears that he attributed the "St. Lucy" cut to the same artist, and not to Dürer. This attribution is definitely adopted by Dr. Werner Weisbach,<sup>2</sup> whose opinion is recorded without comment in a review by Dr. Dörnhöffer,<sup>3</sup> while Dr. Weixlgärtner, in another review,<sup>4</sup> expressly says that this particular woodcut is unknown to him. Both these reviewers, however, accept without any other reserve the construction of the work of the "Brigittenmeister" proposed by Dr. Weisbach, and add to it the Dresden pictures, The Seven Sorrows of Our Lady, which had been attributed by Dr. Rieffel<sup>5</sup> to Grünewald, and by Professor Thode<sup>6</sup> to Dürer.

I am unable here to enter into a discussion of all these questions, but must content myself with stating that at present I do not accept the attribution of any of these works to the "Brigittenmeister," except the St. Bridget woodcuts themselves. So far as I can see, the drawings of the legend of St. Benedict are by a second hand; the rare Passion woodcuts, mentioned by Dr. Weisbach, by a third (who is also the painter of The Seven Sorrows of Our Lady); and the frontispiece to *Spiritualium personarum*, etc., by a fourth, that fourth being Dürer, in the sense that the entire composition is from a sketch by him, even if he did not actually draw it on the block. This doubt justifies the note of interrogation after the name.

What Nuremberg master but Dürer was capable, in 1500,<sup>7</sup> of composing a group so dignified and noble as that of the three nuns, or this large and simple landscape with its expanse of water and flat horizon? Such a landscape, one might think, could easily have been imitated by the younger generation then growing up round Dürer; but so far as I have observed, it never was. The great source of our knowledge of the beginnings of these younger men, Schöufelein and Baldung especially, is the *Beschlossen Gart* of 1505, a book which has been somewhat overlooked in the most recent literature dealing with Nuremberg illustration of this period; but a study of that work does not make it seem probable that any of its illustrators would have been capable four years earlier of so fine a design as this. To the almost contemporary illustrations of the *St. Bridget* it seems to me no less superior. Superficial resemblances, of course, may be found; but by far the closest parallel is with the second cut of the *Roswitha*, printed in the same year, which we know to be from a sketch by Dürer,<sup>8</sup> though there is the same doubt about the actual execution of the finished drawing on the block. The two *Roswitha* cuts and the St. Sebald (B. app. 20), another work of 1501, form, to my mind, with the woodcut now under discussion, a closely connected group. The woodcutter has failed sadly with the face of the nun nearest to the crucifix, and with the crucifix itself, though it must be remembered that the figure of Christ is meant for a carved image, and not for the actual Saviour on the cross. This is proved by the small proportions of the figure, in spite of the skull and bones lying, as in representations of the actual Crucifixion, beneath the cross. Such a combination, it is true, argues a certain confusion of thought, and may be used as an argument against the execution of the finished drawing by Dürer himself. With regard to the inferiority of the cutting, it must be remembered that almost invariably in the early years of the sixteenth century, book illustrations are inferior in this respect to woodcuts by the same master which are issued as separate prints.

A marked instance occurs in the *Quatuor Libri Amorum* of Conrad Celtis, 1502, where the signed Philosophy of Dürer is miserably cut in comparison with his large woodcuts of the end of the fifteenth century.

C. D.

<sup>1</sup> *Sitzungsbericht*, V., 1904, p. 29.

<sup>2</sup> *Der Junge Dürer*, 1906, p. 70.

<sup>3</sup> *Kunstgeschichtliche Anzeigen*, 1906, p. 87.

<sup>4</sup> *Mitteilungen der Gesellschaft für vervielfältigende Kunst*, 1906, p. 66.

<sup>5</sup> *Zeitschrift für Christliche Kunst*, 1897, X., 34. Rieffel attributed the St. Bridget illustrations (*ibid*, 139) either to the "Meister der Bergmann'schen Offizin" or to Grünewald, and it only remained for Dr. F. Bock to simplify the question by identifying the two.

<sup>6</sup> *Berlin Jahrbuch*, XXII., 90.

<sup>7</sup> The book is not actually dated, but the date, January 26th, 1501, occurs in the preliminary matter. The design of the woodcut may safely be assigned to the preceding year.

<sup>8</sup> See *Dürer Society*, III., vii. and xxiii.



## XXXIII.

DÜRER. Calvary. B. 59.

*From an early impression in the collection of Mr. G. Mayer.*

One of the earliest of Dürer's small woodcuts, dating apparently from the very beginning of the sixteenth century, about 1500-1502. Fine impressions are seldom seen; in those of inferior quality the end of the long nail piercing the left hand of the thief on the right has been broken away; in a still later stage the original border-line on the right has been broken off, carrying with it part of the tree near the hooded rider, and a new line has been imperfectly fitted on to replace it.

The landscape in this Crucifixion presents closer analogies than are to be found in other signed woodcuts by Dürer to that of the two illustrations to the story of "Judith" in *Der beschlossenen Gart* which are now generally regarded as his work (Nos. 640, 641 of Hirth's *Kulturgeschichtliches Bilderbuch*). The flag on No. 640 bears a remarkable resemblance to those of the saints on the wings of the Paumgärtner altar-piece (*D.S.*, VI., ii.).

C. D.

## XXXIV.

DÜRER. The Martyrdom of St. Catherine. B. 120.

*From an impression in the British Museum.*

The spiked wheels to which St. Catherine of Alexandria was to have been bound have been destroyed by fire from heaven. The princess kneels awaiting her final martyrdom by the sword.

The woodcut is one of the group contemporary with the Apocalypse and the early subjects of the Great Passion. The original blocks of all but two of the seven independent subjects of this group have recently been acquired in Paris by Mr. Junius S. Morgan. The blocks of Hercules, The Martyrdom of the Ten Thousand Christians, The Martyrdom of St. Catherine, Samson and the Lion, and The Holy Family with the Three Hares descended, together with a large number of Rembrandt's copper-plates, from the eighteenth century dealer Basan (who probably acquired them from Mariette), through Jean, Bernard père and Bernard fils to M. Alvin-Beaumont, their late possessor. With them is preserved the block of the late portrait of Dürer, B. 156, into which the date and monogram have been inserted, though saturation with printer's ink has now rendered the outline of the new piece of wood invisible. The fifteenth century blocks are seriously worm-eaten, especially at the back, that of the Ten Thousand Martyrs being the most severely damaged.

C. D.

## XXXV., XXXVII.

UNKNOWN ARTIST. Two of the Freydal Miniatures (reduced).

## XXXVI., XXXVIII.

DÜRER. Two of the Freydal Woodcuts. P. 290, B. app. 38 (p. 292).

*The collotypes are made from Quirin von Leitner's publication of the miniatures (Freydal, Vienna, 1880-1882); the reproductions of the woodcuts are from unusually fine impressions in the collection of Mr. Peter Gellatly.*

Freydal is the most fragmentary of all the Emperor Maximilian's projected series of illustrated books. Of the 256 woodcuts which it was to have contained, only five were carried out. The miniatures, however, 258 in number, are preserved in a volume in the Vienna Hofmuseum. They were intended only as historical records to serve as authorities for the artists who were to draw the subjects on wood, and none of them are of much artistic merit. A first draft of the text of Freydal, with a few corrections by the Emperor, is extant. The hero of the book is Maximilian himself, who is supposed to visit the courts of sixty-four princesses or noble dames in succession, and to spend four days at each in the chivalrous exercises of "Rennen," "Stechen," and "Kämpfen" (various forms of



the tournament, the last being single combat on foot) and masquerading. The miniatures accordingly contain this four-fold cycle of subjects, sixty-four times repeated. Freydal is present in every scene. The names of his adversaries are written under the miniatures; in the masquerade subjects the gentlemen who perform are sometimes identified, but the ladies are always anonymous. The work is regarded as introductory to *Theuerdank*, and the action is supposed to take place before the departure of the hero for the Burgundian court to woo Queen Ehrenreich (Mary of Burgundy).

The five extant woodcuts represent two kinds of "Rennen," one of "Stechen," one "Kampf," or combat on foot, with daggers, and a masquerade. The first of the two here selected represents the Italian form of joust, "Welsch Gestech," in which the combatants tilted across a wooden barrier, about five feet high, which they kept on their left hand. The lance, in "Stechen," was tipped with a coronal. The small shield was tied to the left shoulder by laces, and this was the point aimed at. Each knight sought to unhorse his adversary, or at least to break his own lance upon the shield. The saddle, in the Italian method, had a high support, so that the rider seldom lost his seat unless the horse fell with him. The horses were blindfolded and had their ears stopped; they were specially trained to run straight. In the woodcut, Freydal on the other side of the barrier, whose crest is a lion, has kept his seat; his opponent, Jacob de Heri, whose crest is a pair of antlers, has fallen with his horse. This is the finest of the series of woodcuts. It is founded on the miniature, No. 82. Dürer has treated the original, however, with considerable freedom; his style is evident in the drawing of the lion, the fluttering scarf, the heads of the two horses, the trappings of the one which has fallen, and the antlers. Jacob de Heri (so named in the miniature) is, perhaps, identical with Jacob de Heere, Burgomaster of Bruges in 1485.

The masquerades in Freydal consist chiefly of dances by persons disguised in characteristic or grotesque costumes. These, as accounts prove, were provided by the court tailor, Martin Trummer, at the Emperor's expense, for all who were to take part in the masquerade. The couples either followed one another in procession, or moved in a circle. The music generally consisted only of drum and fife. Here three ladies and three gentlemen, masked, in fancy attire, dance hand in hand in a circle. Three masked men, bearing torches, stand outside the circle; one of these, who wears a chain and a hat with feathers, is Freydal. A princess, with three ladies of her court and other attendants, watches the dance from a balcony. The woodcut is founded on miniature No. 88, but Dürer has treated the details very freely while preserving the main features of the composition, for the drawing of the miniature is childishly weak. The woman with hat in hand is a characteristic creation of Dürer's. The feminine types may be compared with those on the great and small *Triumphal Cars*.

There is some evidence to show that the date of the woodcuts is about 1516. The block of the masquerade is in the Derschau Collection, and late impressions are common, early ones very rare. Old impressions of some of the set bear the addresses of Nuremberg publishers, "Jeronimus Formschneyder" (Hieronymus Andreaë, who probably cut the blocks), and "Hanns Glaser."

Dürer's authorship has been doubted, but I have myself already on more than one occasion contended that the doubts are unjustified. It must be remembered that his invention was constrained by the necessity of following a pattern by another and an inferior artist.

C. D.







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SQUARE, IN THE COUNTY OF LONDON, BY ALEXANDER MORING,  
AT HIS PRESS AT THIRTY-TWO GEORGE STREET,  
HANOVER SQUARE, JANUARY, ONE  
THOUSAND NINE HUNDRED  
AND SEVEN





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THOUSAND NINE HUNDRED  
AND SEVEN









IX. II. HANS VON KULMBACH. THE VIRGIN AND CHILD ENTHRONED. ST. SEBALD'S, NUREMBERG.





IX. III. HANS VON KULMBACH. ST. LAURENCE AND ST. PAUL. ST. SEBALD'S, NUREMBERG.  
 IV. HANS VON KULMBACH. ST. JOHN THE BAPTIST AND ST. JEROME. ST. SEBALD'S, NUREMBERG.





I. A. DÜRER. THE ALL SAINTS ALTARPIECE. VIENNA GALLERY.









IX. VI. DÜRER. CHRIST APPEARING TO THE VIRGIN. LOUVRE.  
VII. AFTER DÜRER. CHRIST APPEARING TO THE VIRGIN. BASEL.



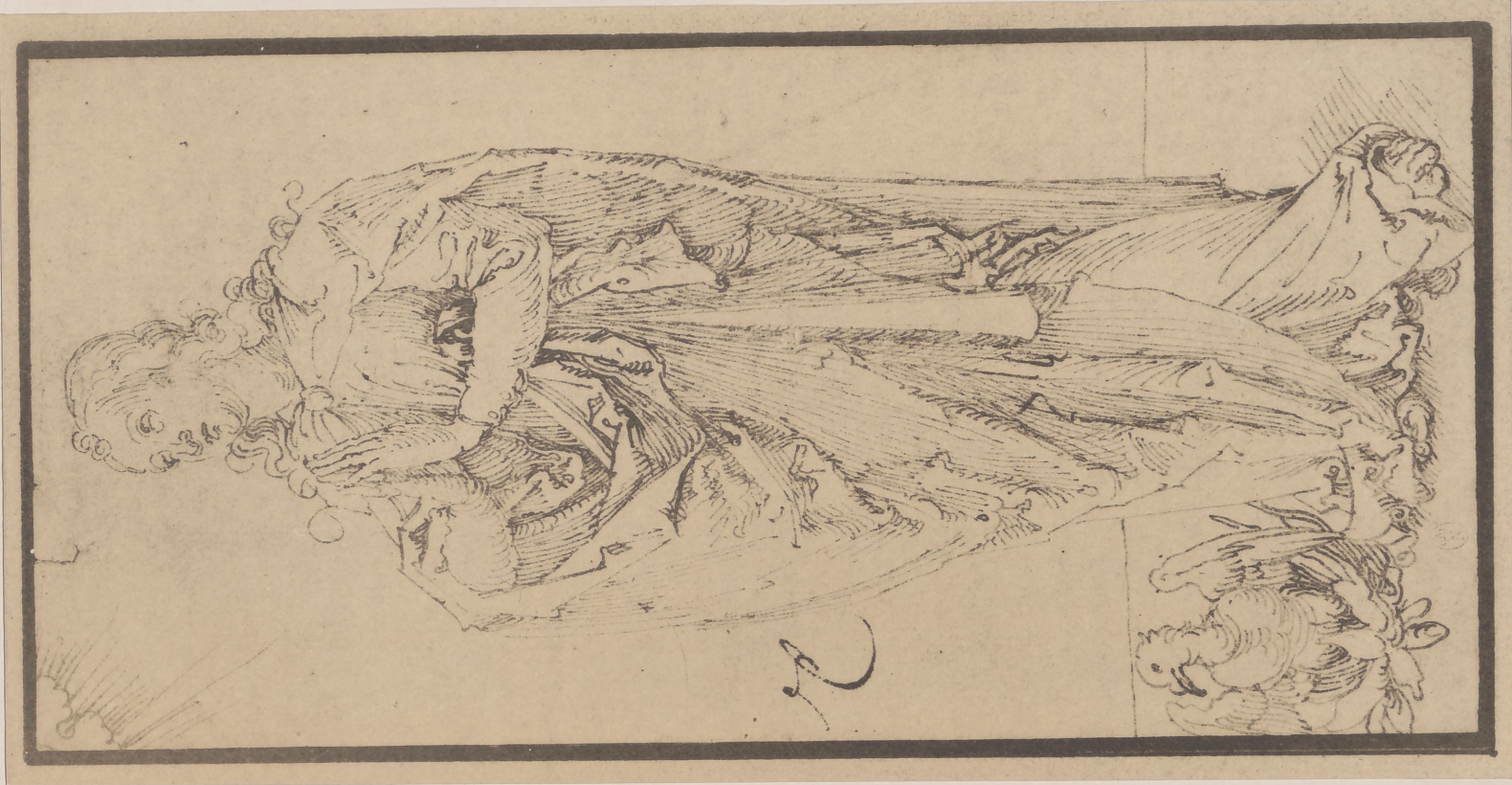
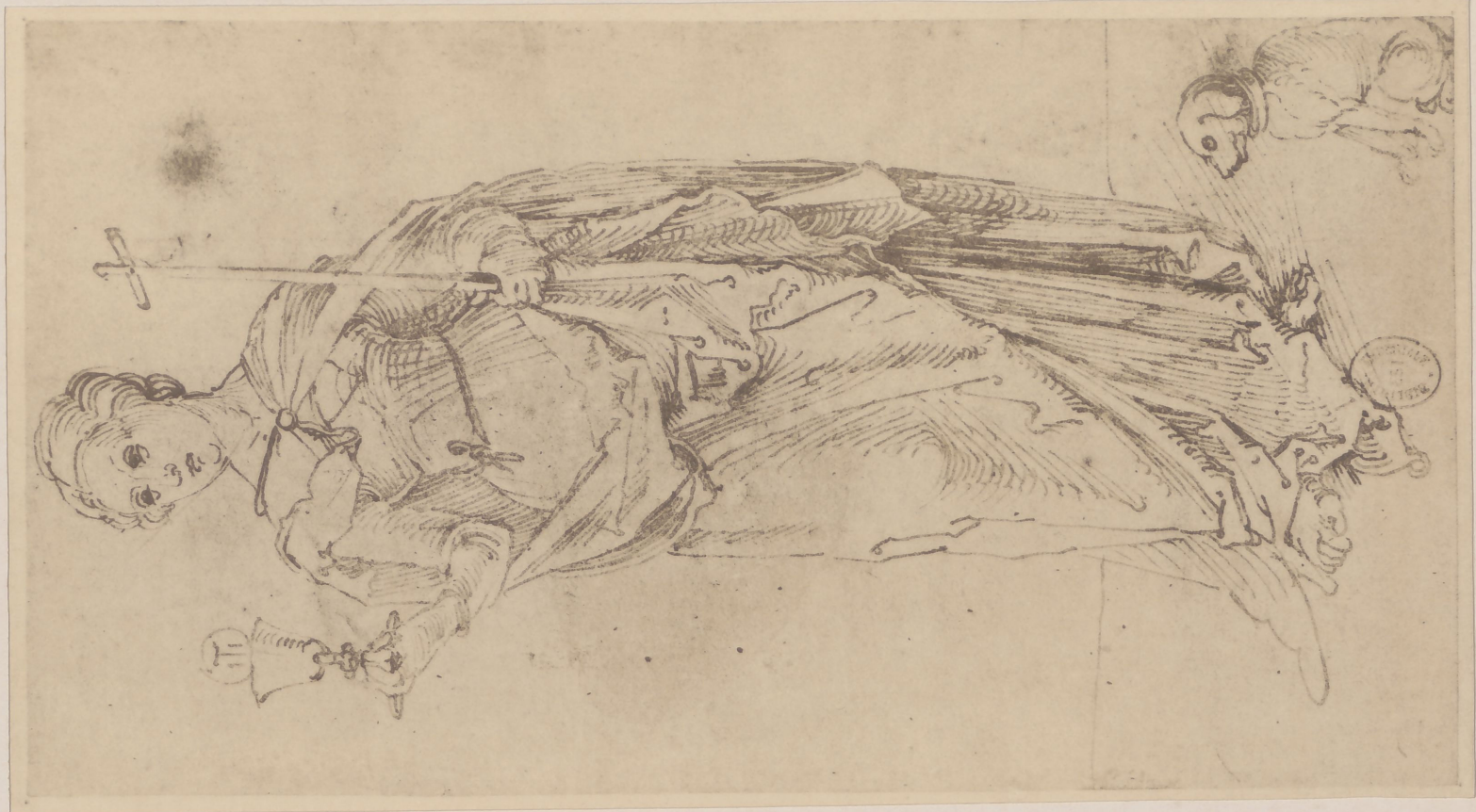






IX. DÜRER. STUDIES FROM THE "TAROCCHI" ENGRAVINGS.  
 IX. PRUDENCIA.  
 X. CALLIOPE.  
 XI. MELPOMENE.  
 XII. MERCURIO.



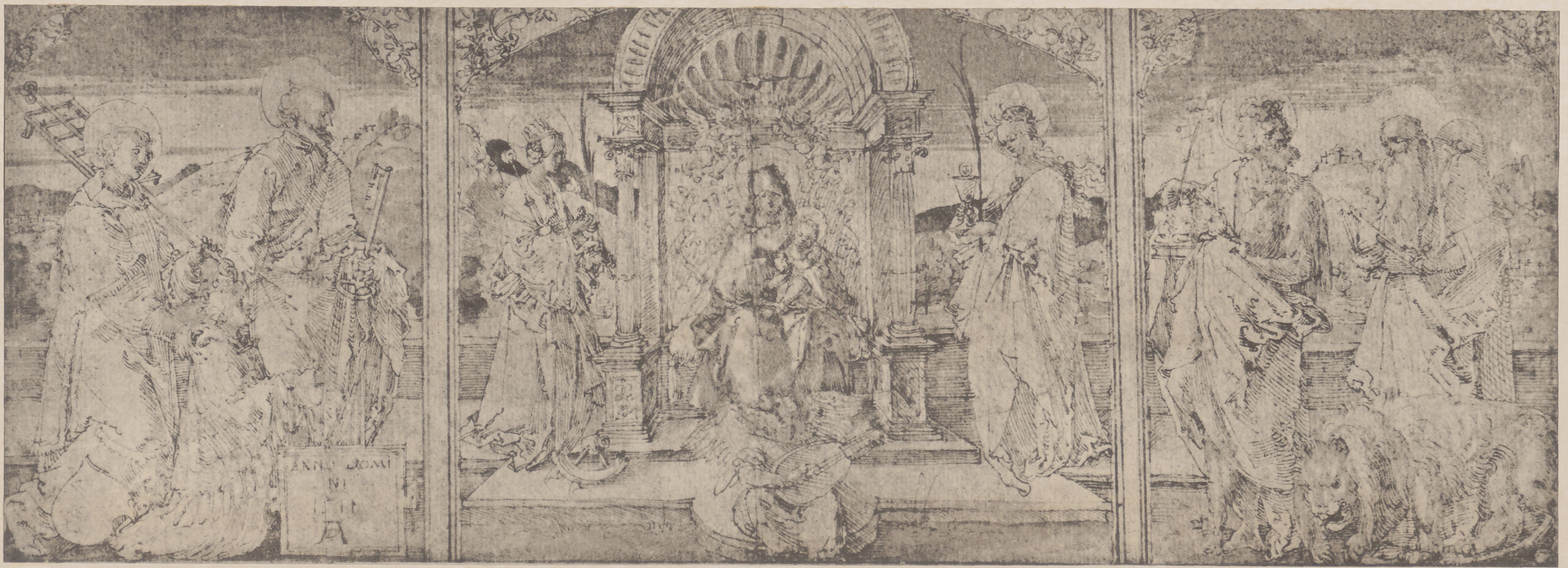


IX. DÜRER. STUDIES FROM THE "TAROCCHI" ENGRAVINGS.  
 XIII. COSMICO.  
 XIV. URANIA.  
 XV. SPERANZA.  
 XVI. FEDE.









IX. XVIII. DÜRER. CHRIST STRIPPED OF HIS RAIMENT. COBURG.  
XIX. DÜRER. SKETCH FOR THE TUCHER TRIPTYCH. BERLIN.





- IX. XX. DÜRER. A CENTAURESS SUCKLING HER YOUNG. (REDUCED) COBURG.  
 XXI. DÜRER. ST. MICHAEL. COLLECTION OF MR. GEORGE SALTING.  
 XXII. DÜRER. THE CRUCIFIXION. BRITISH MUSEUM.





IX. XXIII. DÜRER. DESIGN FOR A WOODCUT IN THE TRIUMPHAL PROCESSION OF MAXIMILIAN.  
COLLECTION OF MR. C. FAIRFAX MURRAY.











